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Women's History Goes On-Line

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Vol. 55, No. 7
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JAMES H. BILLINGTON
Librarian of Congress

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GUY LAMOLINARA, Editor
JOHN J. KOZAR, Publisher

'So This Is Poetry':

National Poetry Month Launched at the Library

With tones swinging from witty to bitter to joyful to profound, six noted poets launched National Poetry Month at the Library on April 9 with readings from their own works.

April 1996 is the first annual National Poetry Month, a celebration of poetry and its vital place in American culture. The launch, which took place in the Northwest Pavilion of the Jefferson Building's Great Hall, was one of hundreds of events being held throughout the country this month to highlight the achievements of contemporary poets and introduce more Americans to the benefits of reading poetry.

Before an overflow crowd of more than 400, Poet Laureate Consultant in Poetry Robert Hass introduced former Poets Laureate Rita Dove, Anthony Hecht and Mark Strand, as well as Carolyn Forché, Linda Pastan and Charles Wright.

"National Poetry Month is a wonderful way to celebrate the richness of the voices in our midst. 'So many uttering tongues,' as Walt Whitman said," said Mr. Hass.

The artists and their works were presented with little or no formal introduction, in some cases without even giving the poems' titles. This seamless approach allowed listeners to become absorbed in the rhythms and meanings of the poems without distractions.

Ms. Dove (Poet Laureate 1993-1995) began the proceedings with "Lost Brilliance" from her book *Mother Love,* describing Persephone's experiences in hell, and continued with a series of uncollected poems, including "Freedom: Birds' Eye View," which she said was inspired by the view of Capitol Hill from the poet laureate's office in the Jefferson Building.

Carolyn Forché, author of three books and a teacher at George Mason University, greeted the crowd with, "It's rather overwhelming to see you all celebrating poetry like this!" Her selection included "The Garden Shukkei-en," from her volume *The Angel of History,* about a garden in Hiroshima that was restored as a memorial after World War II. Ms. Forché said she toured the garden with an elderly Japanese woman who was in it when the atomic bomb was dropped in 1945; her poem recounts the woman's words to her:

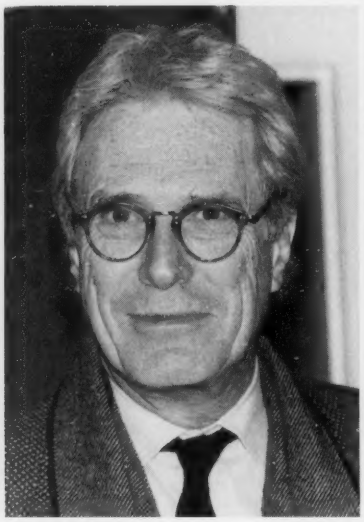
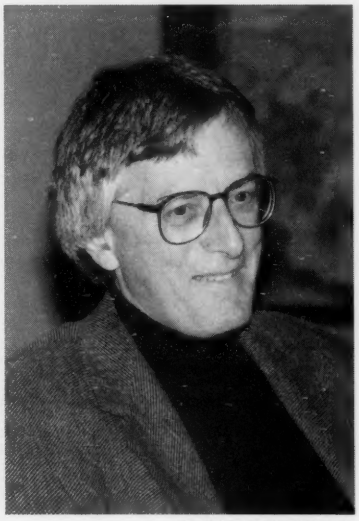
Do you think for a moment we
were human beings to them? . . .
Do Americans think of us? . . .
We have not, all these years, felt
what you call happiness.
But at times, with good fortune, we
experience something close. . .
And in the silence surrounding
what happened to us
it is the bell to awaken God that
we've heard ringing.

Anthony Hecht (Consultant in Poetry, 1982-1984) presented, among others, "The Message," from his forthcoming volume *Flight Among the Tombs* (© Anthony Hecht 1996):

Fuscus, my friend, go tell that lying
. . . Wait!
Hold on a moment. Let me reformulate
The sort of thing I'm after. Tell her she,
Whether she likes the thought or not,
will be . . .

Photos by Yusef El-Amin

Former Poet Laureate Rita Dove muses; Poet Laureate Robert Hass converses with Linda Pastan in the Poetry and Literature Center before the reading.

All photos by Yusef El-Amin

Carolyn Forché, Mark Strand and Charles Wright in the Poetry Center before the reading

Or, rather, let me put it another way.
Say that you left me reveling, and say
Everyone says how good-natured I am.
And let her know I'm happy as a clam.

Linda Pastan, Poet Laureate of Maryland from 1991 to 1994 and author of nine books, focused her selections on the power of books and writing. In "Prosody 101" she contrasted formal teaching about poetry with the teaching of experience:

When they taught me that what mattered most
was not the strict iambic line goose-stepping
over the page but the variations
in that line and the tension produced
on the ear by the surprise of difference,
I understood yet didn't understand
exactly, until just now, years later
. . .
as I walked in
you laughed and lifted me up in your arms
as if I too were lacy with spring
instead of middle aged like the camellias,
and I thought: So this is Poetry.

Mark Strand (Poet Laureate 1990-1991) presented five short poems called "The Dog Poems," followed by "Some Last Words." Charles Wright, author of 11 collections of poetry and a professor at the University of Virginia, read "View from Laguna Beach," "Black Zodiac" and others.

The reading was followed by a reception in the Jefferson Building's Great Hall honoring Washington-area booksellers, which several of the poets praised for their support of local writers. Hass called the local bookstore "an important cultural institution that needs to be honored."

The evening affair was organized by the Academy of American Poets (AAP) with support from the Library's Gertrude Clarke Whittall Poetry and Literature Fund. AAP was founded in 1934 to support American poets at all stages of their careers and to foster the appreciation of contemporary poetry.

National Poetry Month is a joint venture of the Library, AAP, publishers, booksellers, literary organizations, libraries, educators and poets across the country.

The poetry and literature reading series at the Library is the oldest in the Washington area, and one of the oldest in the United States. This annual series of public poetry and fiction readings, lectures, symposia and occasional dramatic performances began in the 1940s and has been supported almost exclusively since 1951 by a gift from the late Gertrude Clarke Whittall.

The Poetry and Literature Center, which administers the series, also houses the Poet Laureate Consultant in Poetry, a position that has existed since 1936 when the late Archer M. Huntington endowed the Chair of Poetry at the Library of Congress. Since then, many of the nation's most eminent poets have served as Consultant in Poetry and, since 1985, as Poet Laureate Consultant in Poetry. The Poet Laureate proposes authors to read in the literary series, plans other special literary events during the reading season and usually introduces the programs.

— Kristin Knauth

Kristin Knauth is a free-lance writer working in the Public Affairs Office.

"The Apotheosis of Liberty," by G. Y. Coffin, lampooned the National American Woman Suffrage Association's 28th Annual Convention with angelic images of Elizabeth Cady Stanton and Susan B. Anthony flanking George Washington. Stanton holds a copy of her controversial work *The Woman's Bible.*

Winning the Vote for Women:

Woman Suffrage Collection Goes On-Line

by Audrey Fischer and Kristin Knauth

August 1995 marked the 75th anniversary of the passage of the 19th Amendment to the Constitution, which granted American women the right to vote.

The Library has marked this event by making some of the most valuable materials chronicling the woman suffrage movement available over the Internet's World Wide Web.

On March 6, the Library's American Memory team added digital selections from the National American Woman Suffrage Association (NAWSA) Collection, 1860-1920, to its on-line offerings. The collection of 167 books, pamphlets and other printed artifacts consists of selections from the larger NAWSA collection of nearly 1,000 items, which was donated to the Rare Book and Special Collections Division in 1938 by Carrie Chapman Catt.

Catt was a key strategist for the suffrage movement. At the turn of the century, when its original leaders — Susan B. Anthony, Elizabeth Cady Stanton, Lucretia Mott and others — were aging and its momentum was slowing, Catt picked up the baton and led the movement to victory. She served as president of NAWSA twice, from 1900 to 1904 and again from 1915 to 1920, and her "Winning Plan" of 1916 was the strategy that ultimately led to women's enfranchisement.

The full NAWSA collection was the association's working reference library. Many of the volumes had been owned by Anthony, Stanton, Alice Stone Blackwell, Julia Ward Howe, Elizabeth Smith Miller and Lucy Stone; some volumes include their handwritten annotations.

Some 50 years after Catt donated the NAWSA collection to the Library, Rosemary Fry Plakas, an American history specialist and curator of the NAWSA collection, recommended including it in the American Memory pilot project (1990-1994). The pilot's team digitized selected Americana from the Library's collections and published them on videodisk, CD-ROM and other electronic media. Today, many of these collections are available on the World Wide Web.

Ten thousand pages from the NAWSA collection were chosen for digitization. "The general approach to selection was to showcase NAWSA," said Susan Barber, associate professor of history at the College of Notre Dame of Maryland, who was

responsible for selecting items for the digital collection, "and not to include materials for which reprint editions are widely available."

For scholars and graduate researchers, Ms. Barber noted, the online collection "will be a pointer to the physical collection. . . . For everyone else, it can be a very valuable resource by itself, especially for people who can't visit the Library."

The digital collection contains research features not available in the physical version. For example, keyword searching allows researchers to find links among items, links that would be impossible to discern with traditional cataloging, said Ms. Plakas. "There's a lot of information hidden in these sources that's not necessarily reflected in their titles."

Birth of NAWSA

NAWSA was the key American woman suffrage organization for more than 30 years. It was formed in 1890 when the National Woman Suffrage Association (NWSA), led by radical leaders Stanton and Anthony, merged with the American Woman Suffrage Association (AWSA), led by the more conservative Stone, her husband Henry Blackwell and Julia Ward Howe.

The merger ended a 20-year rift between the two groups, which differed on key issues such as whether the 15th Amendment, which enfranchised African American men, should be supplanted by an amendment simultaneously conferring the franchise on both African American men and all women.

The two groups also differed in their strategies. NWSA sought a constitutional amendment, while AWSA thought victory depended on state-by-state campaigns. The new organization, NAWSA, ultimately adopted both strategies.

Reaching the Mainstream

From 1890 to 1900, NAWSA was led alternately by Stanton and Anthony, both then in their 70s. Stanton looked like "the perfect image of a plump, genteel grandmother, always perfectly dressed in black silk with a ruffle at the neck, and with her hair neatly arranged and curled," according to Ms. Barber. In reality, she became more and more radical as she aged — a trend that eventually estranged her from both NAWSA and her lifelong friend Anthony.

Carrie Chapman Catt led the suffrage movement to its final victory; Elizabeth Cady Stanton with her daughter, Harriot, in 1856

Stanton's 1898 edition of *The Woman's Bible* included her interpretations of biblical verses relating to women — along with three essays "which harshly criticized the Christian Church and its effects on women's status," said Ms. Barber. These essays, very difficult to find in print, are included in the digital collection.

The Woman's Bible and accompanying essays led NAWSA's members to distance themselves from Stanton once and for all. "NAWSA was much more conservative in its membership and outlook than Stanton was ever willing to be," said Ms. Barber. "Stanton had always demanded women's enfranchisement on the basis of strict equality between men and women . . . NAWSA adopted an entirely different approach to suffrage, sometimes referred to as the 'argument based on expediency.'"

Expediency advocates held that women were entitled to vote "precisely because of their differences from men, especially their piety and purity. As the 'mothers of society,' women would use their vote to institute a series of social reforms," Ms. Barber explained.

This argument helped make the movement palatable to "mainstream" women, hundreds of thousands of whom joined as a result. Radicals like Stanton were marginalized, and conservatives like Frances E. Willard, head of the Woman's Christian Temperance Union — whose "Address Before the Second Biennial Convention of the World's Woman's Christian Temperance Union" is included on-line — became forces within NAWSA.

The Final Phase

When Carrie Chapman Catt, a schoolteacher and newspaper editor, assumed the leadership in 1900, she piloted the suffrage movement into its final phase. Her "Winning Plan," unveiled in 1916, called for a campaign to secure woman suffrage in at least 36 states, enough to ratify a federal amendment. Women able to vote in those states would then pressure their elected representatives and senators to pass a Constitutional amendment.

Catt's plan succeeded, and — capping 80 years of effort by hundreds of thousands of American women — the 19th Amendment was passed on Aug. 26, 1920.

After its passage, Catt dissolved NAWSA and reorganized it as the League of Women Voters, intended to help educate the new voting force. She served as the league's honorary president until her death in 1947. Her organizational skills earned her the affectionate title, "The General."

Much of the on-line collection documents NAWSA under Catt's leadership. *The Blue Book: Woman Suffrage, History, Arguments, and Results*, edited by Frances Bjorkman and Annie G. Porritt (1917), and the essay *Objections Answered*, by Alice Stone Blackwell, were written during this period to provide concise histories of the movement and "arm suffragettes with arguments to combat their critics," said Ms. Barber.

A concerted effort was also made to represent the variety of opinions and political strategies within the suffrage movement, Ms. Barber added. Hence, the *Report of the First Convention on the Civil and Political Rights of Women, 1848*, from the landmark meeting in Seneca Falls, N.Y., is included, along with reports of NAWSA meetings up until its last convention in 1921.

A List of Society's Wrongs

The 1848 report includes the "Declaration of Sentiments," modeled by

More Woman Suffrage Collections At the Library

The Library is rich in collections documenting the woman suffrage movement in America. In addition to the National Woman Suffrage Association (NAWSA) working library (see article), the Rare Book and Special Collections Division (RBSCD) holds Susan B. Anthony's personal library of nearly 300 volumes, some with her handwritten notes, along with more than 30 scrapbooks Anthony began keeping in 1855, according to Rosemary Fry Plakas, American history specialist.

In addition to the Anthony memorabilia, RBSCD holds a significant number of scrapbooks compiled by Ida Hulsted Harper, Elizabeth Smith Miller and other reformers, which offer intimate and often unique insights about suffrage leaders. The Broadside Collection is another rich source for posters, programs, playbills and other emphemeral materials that reflect grass-roots activities as well as national initiatives.

The Library's Manuscript Division holds the organizational records of NAWSA, separately from RBSCD's NAWSA holdings. The Manuscript Division also holds the personal papers of Susan B. Anthony, Elizabeth Cady Stanton, Julia Ward Howe, Carrie Chapman Catt and the Blackwell family, as well as the organizational records of the National Woman's Party, the Leslie Woman Suffrage Commission and the League of Women Voters. according to Janice Ruth, editor and acquisitions archivist in women's history.

Together, the Manuscript Division's NAWSA collection, its Carrie Chapman Catt personal papers and its Blackwell family papers form a nucleus of source material on the women's suffrage movement in America. This collection was given to the Library in 1961 by Edna L. Stantial, NAWSA's archivist. The acquisition brought to fruition the work of John C. Fitzpatrick, former acting chief of the Manuscript Division, who had written to Alice Stone Blackwell (daughter of suffragists Lucy Stone and Henry Blackwell) in 1915, and to Carrie Chapman Catt in 1918, in hopes of acquiring the papers that would explain "the woman (sic) movement in America for the use of historians."

One of the more unusual artifacts among the Library's suffrage collections are twigs from a bonfire set by suffragists in front of the White House in January 1919. The twigs, which were found in the National Woman's Party collection, were recently on loan to the Woodrow Wilson House for an exhibit entitled *An Act of Right and Justice: Woodrow Wilson and Women's Suffrage*.

According to Lou Ann Broad of the Woodrow Wilson House, the suffragists had grown impatient with President Wilson's lack of progress in securing the vote for women and began setting symbolic "watchfires for freedom." Twigs from various Revolutionary War battlefields (such as the Brandywine Battlefield at Chadd's Ford, Pennsylvania) were contributed to serve as a reminder of the country's earlier struggle for freedom. Marvin Kranz, an American history specialist in the Manuscript Division, noted that the suffragists presumably meant to link symbolically "one revolution to another."

Researchers may also consult the Prints and Photographs Division for visual documentation of the suffrage movement.

— Audrey Fischer

Elizabeth Cady Stanton on the U.S. Declaration of Independence — complete with a list of society's wrongs toward women, akin to the list of grievances against King George III found in the Declaration of Independence. The 1853 convention report includes famous speeches by William Lloyd Garrison, Sojourner Truth and Lucy Stone.

Anthony's 1874 *Account of the Proceedings on the Trial of Susan B. Anthony* recounts her experiences at the hands of the judicial system after she illegally voted in the presidential election (for Ulysses S. Grant) in 1872, to test the legality of woman suffrage under the 14th Amendment. Anthony was found guilty and ordered to pay a $100 fine.

Anthony not only refused to pay this "unjust penalty," according to Ms. Plakas, but in a dramatic and sustained rebuttal she lectured the court on its denial of her civil rights. She urged all women to heed the revolutionary maxim, "Resistance to tyranny is obedience to God."

Three suffragists post flyers in New Jersey in 1914.

The on-line version of Anthony's book has an image of her ironic inscription: "With thanks from the Condemned."

The digital collection also contains whimsical material, such as a pamphlet entitled "How It Feels to be the Husband of a Suffragette," published by a sympathetic (anonymous) male in 1914.

The National American Woman Suffrage Association (NAWSA) Collection, 1860-1920, can be accessed on the Library's World Wide Web homepage at http://lcweb2.loc.gov/ammemhome.html.

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Oregon Folk Culture:

New Finding Aid Available from Archive of Folk Culture

The American Folklife Center has released a new finding aid, "Oregon Collections in the Archive of Folk Culture."

Compiled by scholar Megan M. Dreger, the finding aid describes the Archive of Folk Culture's unpublished ethnographic collections documenting traditional music and other aspects of folk culture in Oregon.

Items described by the finding aid include:

- A set of 159 12-inch disks of instrumentals and songs recorded throughout the American South and Midwest for the Resettlement Administration, including four pieces recorded by the "Balkan Troubadors," a Minnesota traditional singing group, in 1937.
- Twenty 16-inch disks of Native American music recorded throughout the American West in 1947, for the Bureau of Indian Affairs.
- Eight tapes of interviews (with 137 pages of transcriptions) concerning Jewish festivals and religious customs, family histories, personal narratives and songs in Ladino and Yiddish, recorded in Oregon in 1981 for the Jewish Festivals Project.

The guide, as well as a catalog of the Library's published recordings of folk music and folklore, is available from the American Folklife Center, Library of Congress, Washington, DC 20540-4610, telephone (202) 707-5510, fax (202) 707-2076.

This finding aid and others in the LC Folk Archive Finding Aid series are also available on the Internet at http://lcweb.loc.gov.folklife (World Wide Web) or gopher://marvel.loc.gov/research/reading.rooms/folklife/guides (LC MARVEL Gopher service).

'Appalachian Spring' Redux:

Researcher Documents the Art of Collaboration

The works of Mozart, van Gogh, Shakespeare and others suggest that the world's greatest compositions, paintings, novels, dances and other works of art are usually created by individuals working alone to express their unique visions.

But in many other instances, artistic collaboration can lead to synergy — works that are greater than the sum of their individual contributions.

One such case is that of Martha Graham and Aaron Copland, according to Marta Robertson, a music professor at the University of Puget Sound in Tacoma, Wash., who has drawn extensively on the Library's collections for her doctoral thesis and subsequent work.

Graham choreographed, and Copland wrote the score for, "Appalachian Spring," which premiered in the Library's Coolidge Auditorium 51 years ago. The Library hopes to restage the work in the Coolidge Auditorium in late 1997 or early 1998, with the original score and choreography.

On one level, "Appalachian Spring" depicts with poignancy the feelings of an American bride and groom just after their wedding ceremony. In one part of the dance, for example, the bride's anxiety is charmingly illustrated when she bounces her fingers on her shoulders. Both music and dance exemplify traditional American themes: Set in the Appalachian Mountains of Pennsylvania, "Appalachian Spring" incorporates a Shaker melody — "'Tis a Gift to Be Simple" — that is still heard today and has even been used in recent television advertisements.

But there are deeper themes as well, Dr. Robertson said, according to letters that Graham sent to Copland and which are now housed in the Library's Music Division. These letters illuminate the dance's focus on the relationships among the four main characters — the bride, the groom, a revivalist preacher and a pioneer wife.

Graham was also trying to comment on war; the piece, after all, was written squarely in the middle of World War II. Graham wanted to suggest that "the American Dream was being threatened by Nazism," Dr. Robertson says. But she also meant to allude to all war, including the Civil War.

The correspondence from Graham to Copland only recently became available, when the Library acquired the letters following Copland's death in 1990. When Dr. Robertson was writing her thesis at the University of Michigan from 1984 to 1992, she was able to examine only Copland's and Graham's correspondence with Elizabeth Coolidge, who commissioned "Appalachian Spring." The Graham letters have revealed many new insights into the work and personalities of these two artistic virtuosos, Dr. Robertson said. But she has yet to get her hands on letters from Copland to Graham, which are part of Graham's estate. Graham died in 1991.

Dr. Robertson has been studying the Graham-Copland collaboration for well over a decade. Her Ph.D. thesis is entitled "'A Gift to Be Simple': The Collaboration of Aaron Copland and Martha Graham in the Genius of 'Appalachian Spring.'" Yet Dr. Robertson is as enthusiastic about the subject matter as ever.

"I still get a lump in my throat when I see a performance of 'Appalachian Spring,'" she said. "It's a piece with staying power."

The letters make plain, Dr. Robertson said, that the collaboration of Copland and Graham was a successful and mutually respectful effort between two powerful artists. Early in their partnership, Graham wanted Copland to write a dark, foreboding work, but he refused.

"This is too dark," Copland wrote Graham. He suggested a dance piece more along the lines of "Our Town,"

Martha Graham talks with Librarian of Congress Archibald MacLeish and Mrs. MacLeish after the inaugural performance of 'Appalachian Spring,' Oct. 30, 1944, in the Library's Coolidge Auditorium.

Thornton Wilder's classic play about small-town America, and eventually persuaded Graham to write a more upbeat work.

"Appalachian Spring" was not the first collaboration for Copland. He conspired on "Billy the Kid" with Eugene Loring and on "Rodeo" with Agnes de Mille.

An accomplished ballet dancer and pianist herself, Dr. Robertson has used her findings from the Library in five lectures delivered at York University in Toronto. Her talks were accompanied by dancers demonstrating techniques used by Graham in "Appalachian Spring."

Other projects she is considering include the creation of a CD-ROM, in which filmed performances of "Appalachian Spring" would be intermingled with interviews of scholars, dancers, musicians, Graham and Copland, and possibly a biography of Copland.

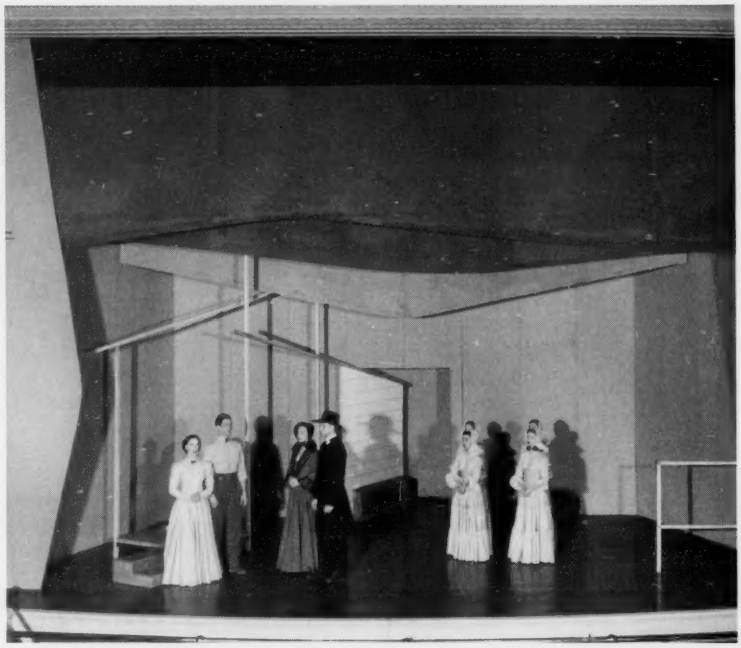
Dr. Robertson is also working on a complete bibliography of Copland. Garland Press will issue the bibliography, which Dr. Robertson plans to complete by 1997. The project only became possible last year, when the Library's Music Division issued a catalog of works by and about Copland in its collection.

The Music Division catalog lists a wide variety of items by and about Copland that are housed in the Library. For example, in *USA: An American Review*, published by the U.S. Office of War Information, is an article by Copland entitled, "The American Composer Today." The catalog also lists articles about Copland, such as "Aaron Copland" from the February 1959 edition of *Gramophone*, and contains many of Copland's musical manuscripts — including "Appalachian Spring."

With the recent additions, the Library's collections are "like a candy store" for music scholars, Dr. Robertson said.

— *Howard Isenstein*

Howard Isenstein is a free-lance writer based in Washington.



Graham and other dancers stand poised on the stage of the Coolidge Auditorium on opening night; Graham and Elizabeth Coolidge look over the score after the performance.

Women's Studies Riches:

Reference Forum Showcases Library Treasures

What does Barbie have in common with Eleanor Roosevelt? Both were among the subjects of exhibits in the West Dining Room on March 26 for the Women's History Month Reference Forum.

The Newspaper and Current Periodical Reading Room displayed a Barbie and Ken comic book, while the Manuscript Division showed a letter from Eleanor Roosevelt to Walter White, president of the National Association for the Advancement of Colored People.

Sheridan Harvey, reference librarian for women's studies, Humanities and Social Sciences Division, coordinated the program, which was sponsored by the Reference Forum and titled "Women's Studies Resources at the Library of Congress."

"Items on display ranged from an early 19th century, inch-high book from the Rare Book and Special Collections Division to a 1937 folio of a Vogue Patternbook from the Main Reading Room; from a 14th century manuscript from the Law Library to a recent women's magazine published in Bulgaria," Ms. Harvey said.

A cataloger visiting the exhibit said she was pleased to see a current copy of a Polish women's magazine at the European Reading Room table. She said she used to subscribe to the magazine before leaving Poland in 1961.

Another staff member remarked that he knew the Library had an "amazing comic book collection," and that for the first time he had an opportunity to see some issues.

The Motion Picture, Broadcasting and Recorded Sound (M/B/RS) Division provided the first CD made in the division's Recording and Duplication Laboratory. The most popular of the 13 selections on the disk were the voices of Sarah Bernhardt (1903) and Mary McLeod Bethune, Ms. Harvey said.

Shown at the same table were films and television programs from the Public Listening and Viewing Facility of M/B/RS. Another table featured sheet music from women composers, courtesy of the Music Division's Reader Services Section.

For researchers, there were handouts with bibliographic information about both the items on display as well as items available in the general collections. These ranged from guides to reference collections of primary source materials, which the Main Reading Room provided, to a Folk Archive Finding Aid from the American Folklife Center listing the recordings, manuscripts and ephemera of Zora Neale Hurston located in the Archive of Folk Culture and other divisions of the Library of Congress.

The exhibit was not restricted to the study of women in America. The European Division, the African and Middle Eastern Division and the Asian Division all displayed collections of books and periodicals from their respective regions.

Some of the more unusual items include *Malaeska: The Indian Wife of the White Hunter* by Ann B. Stephens, published in 1860. Provided by the Rare Book and Special Collections Division, *Malaeska* was the first "dime novel." Business Reference Services provided *How to Make Money*, edited by Katherine Newbold Birdsall and published in 1903. Business Reference Services also handed out resource guides and displayed numerous magazines either devoted to or featuring women's business issues, such as *Forbes* and *Working Woman*.

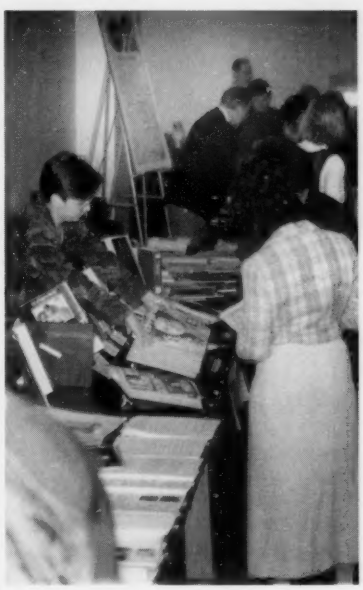
The Law Library Reading Room displayed several old law books and biographies of Supreme Court Justices Sandra Day O'Connor and Ruth Bader Ginsberg. Also on display was an illuminated manuscript on legal matters featuring a medieval depiction of women.

A collection of books at a Science Reading Room table featured women's contributions to science. These included scientific works written by women as well as biographies of women scientists. The Science Reading Room also provided a number of works and resource materials on women's health issues.

Whether it was collections of historic photographs from the Prints and Photographs Division or collections of genealogies from the Local History and Genealogy Reading Room, the Women's History Reference Month Reference Forum had a little something of everything for everyone.

— *Mark F. Hall*

Mark F. Hall is a cataloger in the Audio-Visual section of the Copyright Office.



Library staffers browse the tables at the Women's History Month Reference Forum.

News from the Center for the Book:

Tennessee Book Center Approved

The Library of Congress has approved a proposal for a Tennessee Center for the Book that will be affiliated with the Center for the Book in the Library of Congress. It will be located at the Tennessee Humanities Council in Nashville.

The new Tennessee Center's major project will be the annual "Southern Festival of Books: A Celebration of the Printed Word," already one of the most successful book fairs in the United States.

"This is a wonderful development," said Center for the Book Director John Y. Cole. "The links with book organizations already established by the Humanities Council through its sponsorship of the Southern Festival of Books will give the new Tennessee Center for the Book a solid statewide base."

The mission of the Tennessee Center for the Book is "to promote the celebration of the written word in Tennessee and among Tennesseans; to provide educational programs in reading and writing for Tennesseans; and to strengthen the community of the book in Tennessee." Created with the full support of the Tennessee State Library and Archives, the new center will have a statewide advisory board that will include writers, civic leaders, educators, journalists, librarians, booksellers and publishers. Donna Tauscher, the Tennessee Humanities Council's Public Information and Development Officer, will serve as coordinator.

The eighth annual Southern Festival of Books will be held in Nashville at the War Memorial Plaza on Oct. 11, 12 and 13, 1996. The festival, which is designed "to promote reading, writing, the literary arts and a broader understanding of the language and culture of the South," is free and open to the public. More than 25,000 people attended in 1995.

In addition to author appearances, panel discussions, exhibit booths, readings and performances by drama groups, musicians and others, the festival sponsors a comprehensive children's program that sends local writers, poets, songwriters and storytellers into public and private schools during the week of the festival.

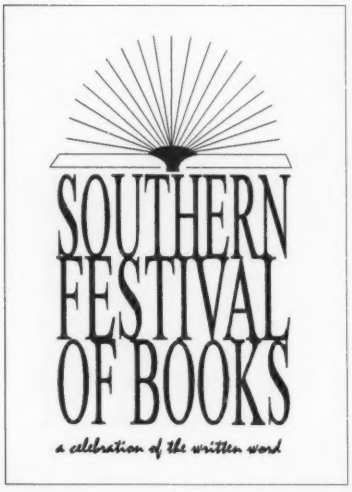
For information about the Tennessee Center for the Book and the Southern Festival of Books, contact Donna Tauscher, Tennessee Humanities Council, 1003 18th Ave. South, Nashville, TN 37212, telephone (615) 320-7001, fax (615) 321-4586.

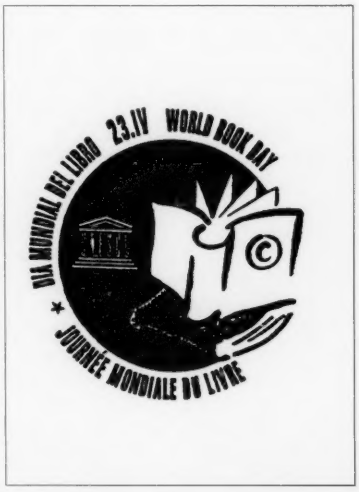
❑ **Center for the Book Homepage Established.** Information about the Center for the Book, its activities and the projects of several of its affiliated state centers is now available on the Library's World Wide Web site on the Internet. The Center for the Book's homepage features an overview of the center's purpose and projects; biweekly news from the center provided through a link to the LC *Information Bulletin;* a list of the center's publications, with information about how they may be obtained; addresses of affiliated state centers and the links to the homepages of the state centers in Alaska, Colorado, Idaho, Minnesota and Missouri; a brochure describing "Shape Your Future—READ!," the center's 1995-1996 national reading promotion theme; and "Is There a Community of the Book?," the introductory essay in the center's publication *The Community of the Book: A Directory of Organizations and Programs* (1993).

The center's homepage was created by Program Officer Maurvene D. Williams, with assistance from Nancy De Sa, Network Development and MARC Standards Office.

The Center for the Book's pages are available through the Library of Congress's LC Web service (http://www.loc.gov), under the General Information and Publications menu. The direct address for the center's home page is http://lcweb.loc.gov/loc/cfbook/.

❑ **April 23 is "World Book and Copyright Day."** The General Conference of UNESCO has proclaimed April 23 as the annual "World Book and Copyright Day." According to UNESCO, the celebration is intended





Yusef El- Amin

Sen. Robert F. Bennett (R-Utah) converses with Dr. Billington at the National Newspaper Association luncheon.

to draw attention to the book, which, "despite the emergence of increasingly sophisticated audiovisual means of communication, remains the basis of active education and critical thought. It will also recall the role of books and copyright in upholding spiritual traditions as instruments in the transmission of fundamental ideas for a culture of peace, tolerance and dialogue."

For further information, write or call the Center for the Book, Library of Congress, Washington, DC 20540, telephone (202) 707-5221.

❑ **National Newspaper Association Convenes at Library**. On March 21, more than 40 members of Congress attended a luncheon at the Library that was sponsored by the National Newspaper Association and its National Newspaper Foundation, one of the Center for the Book's national reading promotion partners.

Dr. Billington and Daniel P. Mulhollan, director of the Congressional Research Service, greeted the members and their staffs. Dr. Billington presented remarks about the Library's current activities, including the National Digital Library program and the Center for the Book.

❑ **Center for the Book Represented at PLA.** Program Officer Maurvene D. Williams represented the Center for the Book on March 26-29 in Portland, Ore., at the sixth National Conference of the Public Library Association (PLA). The center shared an exhibit booth with Friends of Libraries USA (FOLUSA), one of the center's national reading promotion partners.

❑ **Colorado Center to Buy Historic House**. The Colorado Center for the Book has reached an agreement with Historic Denver to purchase the Thomas Hornsby Ferril House. Ferril (1896-1988), Colorado's poet laureate, was nationally known for his poetry describing the Western experience; he also wrote the poem that accompanies the eight large murals on the first floor of the Colorado State Capitol.

The center is launching a capital campaign to raise $250,000 to purchase the Ferril House, provide for interior renovations and to develop programs that will celebrate Colorado's literary heritage. Specific goals are: to celebrate the life and art of Thomas Hornsby Ferril by opening his home for use by a variety of groups, including Colorado's book community; to present literary programs through readings, performances and exhibits; to develop a "Writer's Resource Library;" and to create a "bed and breakfast" for touring authors.

In other news, the Colorado Center for the Book has announced a new collaborative effort that will expand the effectiveness of "Readin' Round the Rockies," the 1996 Summer Reading Program, which is sponsored by TRW.

The center will use the "Readin' Round the Rockies" theme and promotional materials to increase awareness of "The Real West," an exhibition opening this spring under the joint sponsorship of the Denver Art Museum, the Denver Public Library and the Colorado History Museum. Also, the fourth annual Rocky Mountain Book Festival will be held at Currigan Exhibition Hall in Denver on Oct. 5-6, 1996. It is free and open to the public.

A new feature will be Biblio Arcade, a 3,000-square-foot carpeted space in the middle of the festival that will include a reading lounge, BiblioTherapy, a Book Clubs Club, a Read Aloud Corner and other activities that focus on the joy of reading.

Finally, the first Denver International Children's Book Festival will be held at Currigan Exhibition Hall on April 25-26, 1997.

Bea Romer, first lady of Colorado, and Denver Bronco Reggie Rivers are the honorary chairs of the Colorado Center for the Book's 1996 Board of Directors; 19 other people from throughout the state serve as directors. The center now has a staff of three.

For information about the Colorado Center for the Book and its activities, contact Kimberly Taylor, executive director, P.O. Box 360, Denver, CO 80201, telephone (303) 273-5934, fax (303) 273-5935 or e-mail: 103116. 1537@compuserv.com. The center's home page address is: http://www.aclin.org/-ccftb.

Taking It to the Schools:

National Education Summit Features Digital Library Demo

The 1996 National Education Summit, held March 26-27 in Palisades, N.Y., featured a series of technology demonstrations, including one by the National Digital Library.

The goal of the summit was to build commitment among participants to move quickly to help states and communities reach consensus and develop and implement high academic standards, assessments and accountability. Participation was limited to 130 people and included 44 state governors, one business leader from each state and a variety of education leaders such as chief state school officers, educators and state legislators.

The National Digital Library (NDL) Program demonstration was one of only 11 featured presentations at the summit, chosen from more than 80 proposals. The demonstrations were selected to reflect comprehensive use of technology and a keen focus on improving education.

The demonstrations were divided into four groups: teaching and learning, staff and professional development, school/home/community connections and administration and management. The NDL demonstration was featured in the group on school/home/community connections, along with the Kennedy Center ArtsEdge information network and Wired for Learning, a software program designed by IBM Research.

Governors and business leaders attending the summit saw the technology demonstrations in small group sessions during the morning of March 27. The small-group format allowed closer viewing of the demonstrations and more informal dialogue. The NDL demonstration, conducted by Martha Dexter of the NDL educational services team, featured a role-playing exercise in which the governors and business leaders were asked to imagine themselves as students studying America at the turn of the century and researching the emergence of business and commerce in their hometowns. With an actual on-line connection, Ms. Dexter acted as their librarian in helping them conduct research in the NDL collections via the new Learning Page (accessible at http://lcweb2.loc.gov/ammem/ndlpedu), a gateway to the collections that is tailored to the needs of students and teachers. She showed imaginative ways that students have used the archival collections as springboards to further research and as documentary evidence to support their work. For example, the photographs from the Detroit Publishing Co. collection, many of which were originally turn-of-the-century postcards, can be re-created in their original postcard format by simply downloading them into basic word processing software.

Feedback from the participants was enthusiastic. One business leader commented that the NDL demonstration made the entire summit worthwhile. Most seemed amazed at the wealth of material available from the Library, and were pleased to find they can access it now via the World Wide Web.

Many applauded the Library of Congress's commitment to make its collections universally available, but expressed concern about the ability of schools to access the Internet, reinforcing their commitment to review connectivity in their own states.

Following the technology demonstrations, President Clinton met with summit participants and endorsed his commitment to education, including a plan to provide Internet access for all schools.

For more information about the National Education Summit, the full text of speeches and background on the technology demonstration, contact the Summit's World Wide Web site: http://www.summit96.ibm.com.

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Information Bulletin 84LC01

Copyright Office Issues Report on Waiver of Moral Rights in Visual Artworks

On March 1, Register of Copyrights Marybeth Peters delivered a report to Congress based on a five-year study of the impact of the Visual Artists Rights Act of 1990 (VARA), which among other provisions allows the waiver of moral rights by certain types of artists. Moral rights recognize that a work reflects the personality of the artist and these rights are regarded as personal rather than economic rights.

The rights granted under VARA, which are similar to those granted to creators by many other nations, are the rights of attribution and integrity in a narrowly defined group of artworks. The creators of fine arts and exhibition photographs are granted the rights to claim or disclaim authorship in a work, as well as limited rights to prevent distortion, mutilation, or modification of a work after it is sold, for example. In addition, under some circumstances, these artists have the right to prevent destruction of a work that is made part of a building's structure.

In 1990, the provision of such rights under VARA was considered an innovation in copyright law. Concerned that commercial pressures might unduly influence artists to give away their new-found moral rights, Congress directed the Copyright Office to study an artist's ability to waive his or her moral rights in a specific, signed, written agreement among participating parties.

The Copyright Office sent a survey to 6,800 artists, artists' representatives, art students and art-related organizations, designed to elicit artists' awareness of these moral rights and the effects of the waiver provisions.

Although the Register concluded that no legislative action is currently warranted to modify VARA (section 106A of Title 17, United States Code), she did make several observations and one recommendation. She found that because federal moral rights legislation is in its infancy in this country, and because artists and art buyers are frequently unaware of moral rights, accurate predictions of the impact of VARA's waiver provisions are difficult to make at this time. This is exacerbated by the fact that federal courts have so far offered little guidance on the operation and application of VARA.

The report notes that the United States provides limited application of VARA rights for artists because many works are created in a work-for-hire situation. Such works are expressly exempted from VARA protection. In addition, many agreements are oral ones, which are also exempt from VARA protection. Finally, the more than 1,000 surveys returned reflected a low level of artist awareness about VARA, particularly by those artists earning less than $10,000 annually from the sale of their art and those not represented by an agent or gallery.

During the course of the study, the Copyright Office heard testimony from artists' representatives, commercial users, academics and artists themselves. The study included research into state laws that directly protect artists' rights and federal laws that indirectly protect artists' rights in their works. The office also studied statutes and case law regarding moral rights protecting artists and their works in foreign countries.

Suggestions for modification of VARA were clear on one point: participants in the study activities, as well as academics whose articles were reviewed by the Copyright Office during the course of the study, strongly indicated that VARA inappropriately permits one artist to waive the moral rights of the other artists in a joint work. The Register noted that Congress may wish to amend the statute to provide that no joint artist may waive another's statutory moral rights without the written consent of each joint artist whose rights would be affected.

The report, *Waiver of Moral Rights in Visual Artworks - Final Report of the Register of Copyrights* (Library of Congress, U.S. Copyright Office, March 1996), is available from the Government Printing Office for $22 by check, GPO Deposit Account, VISA or MasterCard from the Superintendent of Documents, PO Box 371954, Pittsburgh, PA 15250-7954; fax (202) 512-2250, telephone (202) 512-1800).

Swedish Author Adds Stories to 'World Literature on Tape' Series

On January 28, 1996, Ingmar Bjorkstén, Swedish author and literary critic, as guest of the Library's European Division, read for the Archive of World Literature on Tape from two of his works: *Patrick White: A General Introduction*, which profiles the 1973 Nobel Prize Winner in Literature, and *Krigsbarnet*, the story of the return to Finland from Sweden of a child sent to Sweden for safety's sake during World War II.

Mr. Bjorkstén was cultural counselor at the Swedish Embassy in Washington from 1991 to January 1996. In this role he brought to the Library several Swedish literary figures, including Lars Gustafsson and Jan Myrdal, who also read for the Library's Archive of World Literature on Tape.

Mr. Bjorkstén has received top literary awards for his work. He resides in Switzerland.

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